ENGLISH DELFT POTTERY

BY

MAJOR R. G. MUNDY

ENGLISH DELFT POTTERY

ROSEWATER VASE WITH VIEW OF BRISTOL OBSERVATORY AND POTTERIES ON BACK, BY THOS. FRANK

10 inches high, 19 inches circumference

Formerly in Sheldon and other collections

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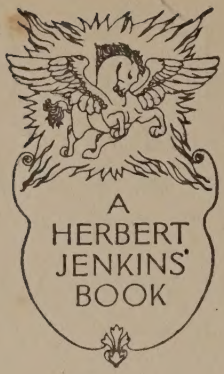

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INTRODUCTORY

THE fact that there has not before been published, to my knowledge, a book dealing exclusively with English Delft, leads me to believe that there should be a demand for this small work.

There are in existence many books on English Earthenware, but even such of these as concern themselves with Delft, do not deal with the actual potting. Neither do they attempt to chronicle the various potters, except Bristol (vide *Old Bristol Potteries*, by W. J. Pountney), nor to show the main differences between their work.

For these reasons the books I have in mind give very little assistance to the person who wants to study the art of Delft pottery-making in England during the hundred odd years that it was practised here.

Careful study of the potting and so on is essential before it is possible definitely to assign any particular example to a definite factory. Equally careful study of the characteristics of each potter must follow in order

to confirm the first verdict and elucidate the identity of the decorator.

These things I have endeavoured to do in the following pages.

If I succeed in making the identification of examples easier for collectors, or in turning the attention of anyone to this fascinating study, I shall be satisfied.

I wish to acknowledge the help I have received from the late W. J. Pountney, Mons. Louis Gautier, and one or two collectors who prefer to remain anonymous.

R. G. MUNDY.

RALEIGH HOUSE,
BARNSTAPLE.
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ENGLISH DELFT POTTERY

SHORT DESCRIPTION OF ENGLISH DELFT

THE beginning of Delft, as it is now called (which is a misnomer as regards British earthenware of the tin or lead enamelled variety), dated from the time when Majolica was introduced from Italy. It was this introduction of the white glaze produced by Oxide of Tin and Lead that enabled the potters of Europe to begin to imitate and compete with those of the Far East by copying in far cheaper material the wares of the latter, which became known with the introduction of tea from China.

It was only in the beginning of the eighteenth century that any of the English potters became original in their work, and probably the first really great potter was Edward Ward. After him Thomas Frank, John Bowen, John Niglett, Joseph Flower, Michael Edkins, and William Pottery made really distinctive notes in British Pottery.

There is no doubt that the Bristol and Liverpool potters did a large trade with the skippers of ships calling at these ports by designing plates and bowls with pictures

PLATE II

1. An Argyle (Liverpool Delft), with Container for Hot Water to keep Contents heated.
2. Sugar Basin with Handle, by E. Ward, senr. (Early Bristol.)
3. Tea Caddie (Bristol), by Thos. Frank.

All the above in Collection of R. Hall-Warren, Esq., Bristol.

1 2 3

of their ships, and inscribing same with the owner's or skipper's name. From this they branched out into political, naval and private subjects, the latter generally commemorating a marriage. Among the early pieces there were little beyond punch bowls, plates, posset pots, and beer mugs. Later on, sand boxes for quill pens, vases, bottles, teapots, cups and saucers, bleeding bowls, colanders for punch, puzzle jugs, and sweetmeat dishes were made.

I have been fortunate enough from time to time to own some really fine pieces, among which were a dated beer mug (1734), very finely decorated by Frank, with a bottom of old Bristol glass; a magnificent punch bowl by Frank, with the arms of Bristol inside, and dated 1721; three powder blue rose-water bottles, one with basin to match, with panels of flowers on white in Oriental style; a sand box in Aubergine, with similar panels in blue on white, dated 1748; also several fine pieces now in the Bristol and British Museums.

I propose in this treatise to give certain characteristics of the various potteries and of artists at same, for the benefit of those who find difficulty in distinguishing between them.

FULHAM

This pottery dated back to Elizabethan days, and even earlier, but the earlier pieces were of a stone ware,

PLATE III

1 and 2. Old Bristol or Brislington (probably latter), by E. Ward, senr. No flange on either.

1

2

not Delft, and it is very difficult to distinguish between the work of this factory and Lambeth, except that, as a rule, the former is a heavier clay and of a coarser and cruder potting and a greyer glaze.

LAMBETH

This factory, as I have said, dates from pre-Stuart days, but it was only from 1644 to about 1690 that the work produced was of a really fine type of decoration. It is very easily distinguished by the brilliancy and hardness of its very white glaze, which is quite different from the Liverpool or Bristol white, being much more opaque.[1] The decoration is practically in every case of a simple nature, occupying very little space on the specimen decorated, but in good taste, although generally showing a slightly foreign tendency, owing, doubtless, to the foreign potters engaged at the pottery (Plate XXII, No. 2).

BRISLINGTON

Dating from about 1650. Early specimens consist of tulip and flower decorated dishes or chargers, Adam and

[1] There is also a Lambeth Delft in blue ground with scratched white decoration like the French, but this is unusual.

PLATE IV

1. Kiln Plate, by E. Ward, senr. No flange.
2. Old Ship Plate (Bristol), probably by E. Ward, senr. No flange.

1

2

Eve chargers,[1] Royal Portraits, and copies of grotesque Chinese work. The back of plates or chargers frequently plain lead glaze. Manganese, green, purple, yellow, and red, were freely employed on a white or dull yellow glaze, or on Manganese ground. The clay used was considerably pinker than that used at Bristol. The factory closed during 1752 (Plates III, V, VI, XXX, XXXI, XXXVIII).

WINCANTON

Of this factory in Somerset very little is known. It is highly probable Dutch potters were employed in the first stages, as the whole of the output at that time shows very marked Dutch influence. The clay used was of a pinker and coarser nature than that used at Bristol or Liverpool, and sometimes lead glaze was used on the back or underside of specimens. Most of the Election plates were made at this factory. Major Penn Curzon, of Watermouth Castle, North Devon, possesses some fine examples, and I, personally, had several of the Pole Carew family election plates, and two others commemorating the election of a Sir John Lamb to a Somerset borough (one of these is now in the Bristol Museum), also Mimosa plates, etc.

[1] *Brislington.* The Adam and Eve and other chargers commonly attributed to Lambeth, were undoubtedly made at this factory, as many broken pieces of same have been found at the site of the factory, whereas none are known to have ever been found at Lambeth.

PLATE V

1. Early Plate, by Edward Ward, senr. No flange at back of plate; 9 inches diameter (Brislington).

Note.—Broken pieces similar to above have been found at Brislington; these are now to be seen at Bristol Museum.

2. Very Early Plate, probably by E. Ward, senr. Very unevenly potted, perfectly plain back; $7\frac{1}{2}$ inches diameter (Brislington). Similar pieces found at Brislington as No. 1. Vide also No. 428, Hodgkins' *Early English Pottery*, dated 1680.

3. Early Plate, by Edward Ward, senr. No flange at back of plate; $8\frac{3}{4}$ inches diameter (Brislington).

1 2 3

(for these see Plates XXXIV to XXXIX, and XI, XLIII and XLVII). Manganese ground was frequently used.

LIVERPOOL

Again very little is known of these factories, except Shaw's, Seth Pennington, and Zachariah Barnes. It is, however, well established that there was a fairly constant exchange of potters between here and Bristol. The glaze is harder and more china-like than Bristol, and whiter, while the clay used is greyer than Bristol (Plate XL). The decoration is generally much sharper than Bristol and other factories (see also Plates XXIX, XLIII, XLIV).

BRISTOL

The earliest factory was at Temple Back (1683), and the best period was between 1704 and 1740. At this time powder blue, powder puce, and Manganese were employed, as well as what is known as Bianco Sopra Bianco, i.e. white on white, which was used almost exclusively for border decoration, only one example being to the contrary, where the decoration has been attempted to be carried over the whole plate (ref. B.S.B. examples are shown in Plate XX). Some of the finest of the Bristol work is easily distinguished by a very soft, almost robin's egg, blue glaze. The best potters were Frank, Ward,

PLATE VI

1. Early Plate, by Ward. No flange at back; $7\frac{1}{2}$ inches diameter (Brislington).

2. Early Plate, unknown potter, as 132, Rackham's *O.E.P.*, from Ackland Collection. No flange. Very early Bristol or possibly Brislington.

1

2

Edkins, Flower, Bowen, and Fazackerley (the last-named was also at Liverpool).

IRISH DELFT

A factory was formed near Dublin, which undoubtedly was large and important. A considerable grant was obtained from the Government for the encouragement of Delft pottery making, but this was afterwards discontinued owing to a quarrel between the proprietor and the manager. When the former was giving evidence in London, he wrote a letter to the manager, instructing him to state that a new process was an undoubted success. The manager, apparently in revenge, sent the letter to the Commissioners, and said the process was not a success, and the subsidy was at once dropped. The factory closed down very shortly after this.

Some of the work executed at this factory was, however, of the highest quality. I have several pieces which are in advance of most of those produced in England, both in pottery glaze and decoration. Most of the work was an exact and perfect copy of Chinese porcelain, and some, at a distance, are wonderful imitations. Little, however, is known of either the artists or their work, and a big field is open to collectors for investigation regarding this factory (see Plates XXVII and XXVIII, No. 2).

PLATE VII

Typical Bowl, by Thos. Frank (note nigger inside); 12½ inches diameter, 6 inches high (Bristol Delft).

Note the Early English Sporting decoration on outside. Thos. Frank's initials are at base of Tree in foreground.

THE SHAPE OF PLATES

A great deal of information may be gained by examining the shape or form of potting in plates. If we take the very earliest (1700 or earlier), we find that these were given very little shape at all, having no lip or shaped piece on which to stand, being perfectly smooth (Plates III, IV and V). These were generally more or less misshapen in the potting, being unequal in the height of the sides, and standing unevenly when placed on a smooth surface (Plate V, No. 2, and Plate VI).

The next type of plate has a distinct rim on which it stands. These stand quite evenly, but the sides and the remainder of the potting is again uneven and still with very little attempt at actual shaping (Plates IX and XII, No. 2).

The last type has a sunken hollow in the base (as in Plates Nos. XVII, XVIII and XIX). These plates run through a very considerable period, in fact from about 1730 to 1790, but the date can be more or less assigned by the shape of the plate, i.e. the more highly designed and the more it is shaped, the later in date is the plate, and vice versa.

A great many of the early Brislington chargers and ornamental plates have this lip, through which two holes were made in order to hang up the plate safely. Some

PLATE VIII (*Contrasts*)

1. Plate as in Sir Gilbert Mellor's Collection, described as by Michael Edkins.

2. Sugar Bowl, by John Niglett.

3. Dish, by John Niglett.

Note similarity in all three of the fine lines, flowers, and the lighting on rocks.

1
2
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of the latest plates of the various factories went back to this raised lip. There are some very early soup plates with a deep and rather straight-edged side. Some of the earliest of these are octagonal.

Among the finest pieces in the best decorated period are plates with shaped edges, and sweetmeat dishes (see Plates XIX, XXV, XXVII), Plate XXV being probably one of the best decorated plates known in British Delft.

Many remarkable museum specimens have, to the best of my knowledge, not been illustrated in any book. Among them are:—

1. The punch bowl (presented to the Bristol Museum by Mr. and Mrs. Hall-Warren). This probably commemorated a marriage anniversary of Thomas Frank, and shows the potter and his wife and family going to Church, at Bristol.

2. Apothecary's pill slab, which I believe to be unique as a Bristol specimen, the only other ones known being Lambeth (Plate XXXIX).

3. A Liverpool punch bowl inscribed "Success to the British in America." Only three of these are known up to date (Plate XL).

4. A Bristol powder blue plate, with a pack of cards in the centre. There is one other identical plate in the Bristol Museum, but this specimen is imperfect, as it is

PLATE IX

1. French Style Plate, probably by Thos. Frank; 9 inches diameter.

2. Early Plate, supposed to be William offering Crown to Mary, probably by E. Ward, senr.; 9 inches diameter.

1

2

badly cracked. The former was at St. Osyth's Priory, Clacton-on-Sea, for nearly a century (Plate XXXVIII).

5. An eight-inch Bristol plate with the full Masonic Arms (the only one known) (Plate XXXII).

6. A teapot decorated by Joseph Flower, having similar handle, lid and spout to salt glaze. The landscape by J. Flower (Plate XXIV).

7. A sweetmeat dish in three compartments on raised feet, decorated by Michael Edkins, and a sugar bowl, also by the same artist (Plate XXI).

8. Cream jug and cup and saucer, probably decorated by Joseph Flower, but in any case being a product of the Flower factory (Plate XXIII).

9. Plate with shaped edge, decorated by Joseph Flower, and bearing his rebus on back. This is, in all probability, the finest example of decoration in the Chinese style existing in Bristol Delft (Plate XXV).

10. Pair of Bristol vases by T. Frank. These are in exactly the same style as Plate II, No. 2 (Plate X).

11. Liverpool plate, yellow ground with blue panels on white ground. This plate I believe to be unique in colour (Plate XLIII).

12. Small Bristol plate, decorated by Michael Edkins in the style of the Liverpool transfer plates and tiles in brown, red, green, and blue, with bianco sopra bianco

PLATE X

Pair of Goblets or Vases, by Thomas Frank, showing both sides; 6 inches high.

Note similarity, Fig. 3, Plate II, and Plates VII and VIII.

border and shaped edge. This is one of the most beautiful Bristol pieces I have ever seen. Also large pair ditto.

13. Posset pot in green and yellow on white ground, by John Niglett. The only specimen I have seen in these colours (Plate XIV).

14. Three Bristol balloon plates commemorating Lunardi's balloon ascent in 1784 (Plate XXXVII).

15. A curious old Bristol plate, supposed to illustrate William of Orange offering the crown to his Queen, by Ward (Plate IX).

16. Two curious Bristol punch bowls, one in powder blue ground with leaf panels (formerly in the Ackland collection), the other deep powder blue ground decorated in green and red leaf panels on white (Plate XXVI).

17. Among the early plates of Bristol and Wincanton manufacture are some curious plates of a type known as the Farm Yard series. These illustrate cocks and hens, peacocks, cottages, windmills, and cupids. They are of an early date, although, as far as I know, no dated specimen is known. They are smaller than the ordinary plates (Plate XII, No. 2).

18. A curious Bristol plate in Chinese decoration with a monogram on the back ꟻ (Plate XII, No. 1). This may be a plate by Thomas Frank, but is entirely unlike his usual decoration.

PLATE XI

1. Dish, 16 inches, in brilliant blue, by John Niglett.

A curious thing about this dish is that the flange is pierced with a hole for suspending same, but if used it would be upside down. The clay and potting of this suggest Liverpool rather than Bristol Delft. Niglett worked at both places almost certainly.

2. Pale puce-coloured ground, Mimosa decorated panels in same colour, on white ground (Wincanton).

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19. A curious dish (15 in.) in brilliant colours. Yellow pear shapes, surrounded by bright green and blue round this, and bright red round yellow. The unusual thing about this dish is that the whole of the ground is bianco sopra bianco, or attempt at same. This is the only example (to my knowledge) of bianco sopra bianco being used as groundwork, instead of being used as border decoration. It was probably decorated by John Niglett.

20. Bristol punch bowl, showing a landscape and figures shooting, by Thomas Frank. Inside is a nigger with a violin (Plate VII).

21. Rose-water bottle in powder blue ground with leaf panels (Plate XXIV).

22. Liverpool bowl with ship and inscription.

23. Puzzle jug, dated, and two plates to match, also small puzzle jug. These are respectively the largest and smallest puzzle jugs I have ever seen (Plate XXIX).

24. Vase or rather rose-water bottle (Plate I). This most interesting piece was formerly in the Sheldon and, I believe, in the Willett collections.

On the left is seen a Church with surrounding houses, then a pottery kiln, then a windmill, then a curious building with circular roof, and in the middle a view of Old Bristol Observatory and more houses.

PLATE XII

1. Curious Plate bearing monogram F, possibly an experimental plate, by Thos. Frank (Bristol).

2. Cock Plate, one of the Farm Series, by John Niglett; polychrome.

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2

The glaze is of a beautiful robin's egg blue, is very finely painted, and in as good condition as when made.

25. Plate IV, No. 1. This is also of great interest as showing an old pottery kiln. The trees are sponged, as also foreground, in blue; a dull sage green and a browny red have been added after glazing. The plate is of rough pottery, and has no lip or stand to it. It is a very early piece, probably by Edward Ward.

I do not think that anybody can deny (whether he be a collector or not) that among English Delft are to be found some exceedingly beautiful examples of the potter's art. The pieces decorated by Edkins, Frank, Pottery, Bowen, Niglett, Fazackerley, Rowlands, Riley, and Baddeley, show a very wide range of style, sufficient to suit all tastes.

I would strongly advise small collectors to specialize in the works of one or, at the most, two of these painters. I know of several collectors who specialized in (for example) Niglett or Bowen pieces, whose collections to an outsider are much more uniform to the eye than a collection like my own, which embraces nearly every known decorator, and is consequently regarded by any but the most expert judges as rather vague and haphazard, not only in type but in decoration. For instance, Niglett's work, being

PLATE XIII

1. Curious Chinese Style Bowl, 6 inches diameter, $2\frac{1}{2}$ inches high, in blue Bristol Delft, potter unknown.

2. Beer Mug, by John Niglett; 7 inches high, 14 inches circumference, in brilliant polychrome.

2

1

almost without exception in colours, would give to any house, merely as a colour scheme, a definite note. Again, Bowen's or Frank's, entirely in blue, would give quite a different note both in colour and type (each being a Quaker, their work is perhaps peculiarly defined), as equally that of Fazackerley and Rowlands, which, while being in keeping the one with the other, would jointly create a further distinctive note.

It is, I think, a pity that an art so entirely English should be so neglected. There is, to my mind, no reason why Bristol and Chelsea china should fetch the high prices, and be the medium of such extravagant competition, when English Delft is so ignored in comparison. Many Americans, for instance, have collected Chelsea, Bristol, Plymouth, Derby, and Worcester china, and ignored what I should have taken to be of far greater interest, viz. Liverpool and Bristol Delft, a great deal of which commemorates the early trade and the skippers of the vessels trading between England and America in the eighteenth century. It is true, I believe, that of late years some of the American cities have started to obtain representative specimens for their museums, but considering that many of the original settlers in America, i.e. the founders of the American Nation, came from the immediate neighbourhood of the potteries, or from cities where the English pottery was manufactured,

it seems curious to me that, as a nation which has so far collected some of the best of the world's art treasures, they should have so neglected a form of art which should, presumably, particularly appeal to them. Many of the best old English potters were Quakers, and among the original settlers in America were also many Quakers, such as William Penn. Many well-known American names appear on inscribed plates. Many Liverpool and Bristol ships traded with America, and the skippers of these had their names handed down to posterity in the Delft bowls which they had made for them. In short, I would venture to suggest that English Delft as a field for collectors (no matter of what wealth) is an entrancing subject. A quite representative collection of a single artist could even to-day be made for a comparatively small sum, while for the wealthy collector there are still superb examples obtainable with the expenditure of a little time, trouble and cash. It is true that such specimens are not to be found in every shop, or by any means every day, but this should make the collector's hobby the more interesting.

Another fact of great interest is that no factory has made Delft in England since, approximately, the year 1780, and that, as it has been an entirely neglected subject for collectors for many years, there are no fakes or copies. There is, of course, a quantity of continental Delft of

PLATE XV

1. Fine Small Bowl or Sugar Basin, in brilliant polychrome, by John Niglett; $4\frac{1}{4}$ inches high, 6 inches across top.

2. Punch Bowl, in brilliant polychrome, by John Niglett, marked with **V** in red-brown on base.

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poor quality, which, however, is easily avoided by any collector of discrimination. I do not think this can be said of any other articles that are collected by connoisseurs, as Dutch Delft, for instance, has been copied and re-copied by successive factories, until nobody but an expert can discriminate.

PLATE XVI

1. Brilliant Polychrome Dish, red, blue, yellow, green and brown, by John Niglett; 15 inches diameter.

Note curious apparent monogram behind small figure on lower part.

2. Curious Soup Plate, in blue, by John Niglett; $8\frac{1}{2}$ inches diameter.

1

2

ON POTTING

IN every book on Delft that I have seen, it is stated that the glaze used was a tin oxide. This is not absolutely correct, as tin oxide is only used to render a glaze opaque, and does not play any part in the chemical composition of the glaze, but is put in, in a very finely divided condition, in order to produce this opaqueness and improve the whiteness. What is actually used is the combination of tin and lead oxides known to potters as Calcine. The decoration known as Bianco Sopra Bianco is very largely tin oxide, however, and is totally different from the usual glaze.

In most of the finest Bristol Delft the glaze is of a peculiar transparent quality of a pale robin's egg blue, and in this case was doubtless produced by an admixture of cobalt, lead, and possibly Ferric Sulphates with the other ingredients.

In Lambeth Delft there is equally undoubtedly a small proportion of Ferric Sulphate, with possibly lead sulphate also. In the cheaper and poorer quality ware, what was

PLATE XVII

1. Plate by William Pottery; puce, green, blue, red and brown.

2. Plate, by William Pottery, signed on back $\frac{P}{6}$; ground on edge and centre deep purple-puce; panels and leaves in green, red, yellow and blue.

3. Plate, by William Pottery; blue, yellow, green and puce.

1
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3

known as Jaffre was used instead of Cobalt Oxide, as being much cheaper, with a Litharge base. Ferric Oxide and Cobalt Oxide will, when mixed in the right proportions, give an apparent white effect, but a true white is, of course, only obtained by a lot of other factors, among which not the least is the period of firing, etc.

Defects in potting are caused in various manners—

(1) Where the coefficient of expansion is not equal throughout the vessel fired, it will naturally crack, form hair cracks all over, and tear off at edges, etc.

Any vessel of clay to be glazed consists of three strata, the two external coats of glaze and the internal layer or body of clay. The glaze should penetrate properly into the body, so that there really arrives a slight centre layer of the clay gradually merging on either side into a half glaze, half clay or body, eventually finishing in an outer layer of true glaze or finish like lacquer, for instance. If, therefore, the coefficient of expansion be unequal, it is because the glaze and the body have not properly mixed, so that the position is that the clay of the vessel being of a lower heat-conducting substance than the glaze, the expansion and the drying caused by the firing would result in the whole of the glaze or enamel flying off or flaking as it dried.

(2) If the substance of the body of the ware is not

PLATE XVIII

1. Dish, by Thos. Fazackerley, in green, royal blue, puce, yellow and brown.

2. Plate, by Thos. Fazackerley, in green, yellow, brown and pale puce.

1

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perfectly ground, washed, prepared and worked by the potter, it cannot glaze properly, as the body would be uneven in quality (I do not mean in shape necessarily), and, consequently, the glaze would be absorbed unequally into the body, which would result in lumps and streakiness in appearance, as is sometimes seen in old pieces.

(3) If impurities were allowed to get into the clay, or on to the surface of same before it is dipped, spots, holes, bubbles, etc., would be caused. The reason of this is that the very slightest speck of matter, whether dust or otherwise, contains some organic matter, which, in firing, liberates gas or vapour, which in turn forms a stratum separating the glaze from the vessel.

It must be remembered that after firing, the body of a vessel cools much slower than the actual glaze, which in its turn contracts the more rapidly, with the result that the cohesion of the whole is destroyed if there is anything to cause any lack of even coefficiency.

(4) The presence of Sulphur Trioxide is caused sometimes by the decomposition of sulphates in the material of the vessel or glaze, when fired in the potter's oven. This is caused by the partial transformation of the said sulphates into acid salts, which at high temperature part with the Sulphur Trioxide, which then tries to escape as a gas, giving rise to bubbles and pin-holes.

PLATE XIX

Plates, by John Bowen, showing heavy sponge work in trees. One in French Style.

Note characteristic tree formation in others. The French Style Plate has been attributed to Edkins, but I do not agree.

(5) The unequal drying of the glaze on the edges of plates, bowls, and other thin-edged pieces, is caused also by the presence of sulphate. The glaze is less readily perfectly absorbed on such thin edges, and the most difficultly soluble sulphates, since they crystallize the easier, are apt to cause flaking in such parts.

The old German or Holland Delft potters stated that there was frequently a minute lead compound in the clay used, which resulted in this being attracted in the firing to the thinner edges, causing the same trouble.

It must also be remembered that the actual glaze is not formed until the ware is baked, and it can, therefore, be easily understood how essential it is that all the ingredients should be ground as finely as possible, and then mixed as uniformly, evenly and carefully as is possible, as otherwise a really perfect coating or glaze is impossible.

The fusing point of the glaze is another point of the very highest importance, as if the glaze be not sufficiently fusible the finished article will be dull, in patches anyway, where the glaze has not flowed properly; whereas, if the glaze has been too fusible, the result will be that the glaze will appear thick in some places and thin in others, owing to its having run too easily.

With regard to Delft potting, another thing of considerable interest is the fact that certain colours used by

PLATE XX

Fine examples of Plates, by Michael Edkins.

1. Octagonal. 2. Bianco sopra bianco border.

1

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some painters, notably Niglett, gave the appearance of having been used as over-glaze colours. This is not really so, but what occurred was that these colours did not mix or absorb the glaze as they should have done, therefore becoming sometimes lumpy in appearance. The blues and greens, as a rule, were easily absorbed, as also was a pale chrome yellow, but the strong reds, browns, and yellows did not seem to mix, and, consequently, always seem to stand out harshly, sometimes actually causing unevenness in the surface of the glaze. This was probably due to the presence of certain minerals in these paints, which, in firing, gave rise to sulphates, thus causing unevenness in the glaze. I have seen some specimens in which certain lines of colour have flaked all over the article, whereas other colours in the same piece have been perfect. If we could find a collector of English Delft who was also an analytical chemist, and had time to devote to the study of the clays and glazes, we might get information of incalculable value to other collectors who have not the knowledge.

PLATE XXI

1. Rosewater Bottle in Chinese Style, by Joseph Flower; $9\frac{1}{2}$ inches high, $16\frac{1}{2}$ inches circumference.

2. Sugar Basin in Chippendale Style Chinese, by Michael Edkins; $3\frac{1}{2}$ inches high, $5\frac{3}{4}$ inches across.

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THE POTTERS

THE fathers of English Delft, so far as the potters were concerned, were undoubtedly Edward Ward, who worked from about 1682 to 1697; Thomas Frank (1689, died 1757); and Richard Frank, who was born in 1711. The last two were Quakers.

They were the creators of English Delft, because they started a new and distinctive English style of decoration, modelled, to begin with, on some of the Old English sporting pictures, and later on branching out into a wider range of subjects, still, however, handled in the same distinctive English style.

There is a peculiar breadth about all their work, which is only comparable to Constable and Gainsborough in painting. With all of them in their landscape work the trees are handled with a definite breadth of sponge work in the foliage that is unmistakable. In the work of the two Franks is to be seen a touch of West Indian influence, doubtless brought about by the tales of the skippers of the trading vessels trafficking there. Pine-apples decora-

PLATE XXII

1. Chinese Style Plate, in blue, by Joseph Flower.

2. Dish, trees in green, house in puce, red and blue, by Joseph Flower.

Note curious attempt at reflection of tree in water in foreground.

1

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tion, niggers, and scenes which show this tendency, are repeatedly found.

The most worthy successors of these master potters were Michael Edkins (approx. 1760–1800); John Niglett (1714–1754); Joseph Flower (born 1723, died 1785); and John Bowen, who was apprenticed at the Limekiln Lane Pottery at Bristol in 1734.

Michael Edkins was a man of curious character and very wide experience. In turn he was artist, scene decorator, glass decorator, and, essentially a Bohemian, he introduced an entirely new note in his decoration. He based his designs on the Chinese, but, at the same time, like Niglett, always kept a note of his own that is always recognizable. Niglett was the caricaturist of English pottery. The latter again based his decoration on the Chinese, but all his figures, and in some cases his landscapes, were distorted, and yet very cleverly kept in drawing. His figures sometimes had quaint faces, sometimes long legs and short bodies, sometimes the reverse. His colour, however, was always magnificent, and he was the greatest colourist in English Delft, with the possible exception of William Pottery. Undoubtedly he worked at several factories, being probably of a roving disposition, as his work would suggest. Michael Edkins, on the other hand, possessed a daintiness and delicacy in his work that was excelled by no potter

PLATE XXIII

1. Cup (3 inches across) and Saucer (5 inches across) and Cream Jug ($3\frac{1}{2}$ inches high), by Joseph Flower.

2. Quill Pen Sand Box, $2\frac{1}{2}$ inches high, 7 inches long, by Joseph Flower.

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and equalled only perhaps at times by Richard Frank and Joseph Flower (born 1723, died 1785). The latter was undoubtedly a great potter, but he certainly did not possess the originality of either Niglett, Edkins, or the two Franks.

Three other very original potters were William Pottery, 1730; John Bowen (mentioned previously); and Thomas Fazackerley. The latter was known to have worked at Shaw's factory in Liverpool in 1760, and almost certainly worked in Bristol or Brislington earlier than that date. His speciality was a decoration of flowers in colours, often of great delicacy and always very clever contrasts in colour. Little is known of this artist, however.

William Pottery was what might be termed the father of "jazz." All his work is an amazing *mélange* of colour, generally very cleverly designed, and certainly in advance of most of the so-called Modern Art.

John Bowen, who was again a Quaker, was of a very different type. Gentle, peaceful scenes, generally with a river landscape and a peculiarly heavy brush or sponge work in his trees, distinguish this artist, in fact once a specimen of his work is seen he is always recognizable in further examples.

Other potters, of whom little or nothing definite has so far come to light, were Thomas Rowland, apprenticed from 1739, and who potted to 1760, whose work was

PLATE XXIV

1. Teapot, by Joseph Flower. One of the finest known; $3\frac{1}{2}$ inches high, 6 inches across.

Note similarity to salt glaze in handle and spout.

2. Rosewater Bottle, powder blue ground with leaf panels in blue, by Joseph Flower; 10 inches high, 18 inches circumference.

Note unevenness of groundwork as against Wincanton work.

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a rather coarser and commoner type than Fazackerley; Richard Riley, and Thomas Baddy, who worked first of all at Brislington and afterwards at Liverpool. Both of these decorators copied Chinese work almost exactly.

William Duffett was the earliest potter known (1572).

Thomas Cantle (1740) and Thomas Taylor (1739). I have seen specimens which were said to be their handiwork, but personally I regard the attribution of such examples as a doubtful fact.

PLATE XXV

Plate, by Joseph Flower, probably one of the finest Chinese Style Plates known.

Note flowers rebus on back.

PAINTERS OF ENGLISH DELFT

EDWARD WARD (Senior)

THIS decorator was largely responsible for lifting English Ceramic Art to a higher level, by taking for most of his models the "MING" period of Chinese Porcelain, and the old English style of painting. Some people may say that this is merely the act of a copyist, but he was far from that. His adaptations were not slavish, but possessed a distinctive and definitely English touch.

Throughout the hundred odd years of English Delft manufacture, his influence can be definitely traced. His sons, Edward, James and John, and his pupils (among whom were Thomas Frank and Thomas Baddy), carried on worthily his distinct aim in pottery, i.e. to use the best influence of the Chinese in their best period and adapt it to English taste and use.

Edward Ward began pottery at Brislington (which was probably started by Robert Collins in or about 1650) about the year 1674, and, according to record, was admitted a

PLATE XXVI

1. Punch Bowl, inscribed "Success to British Arms" inside, brilliant blue and yellow, by J. Flower.

2. Powder blue ground Punch Bowl, with leaf panels in blue, by J. Flower, formerly in Ackland Collection.

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burgess of the City of Bristol in 1682. In 1683 he purchased the Temple Back Factory at Bristol, and carried on both potteries until he handed over Brislington to his apprentice, Thomas Frank, in 1697, a year after Frank had finished his apprenticeship, and he continued the Temple Back Factory until his death in 1709.

He is particularly noteworthy as being the originator of what are called the "Blue Dash" Chargers, with portraits of celebrated persons, Kings and Queens, etc., and also the Adam and Eve Chargers. He was an Anabaptist, and, evidently, a successful business man, as he died very well off.

THOMAS FRANK

This decorator was apprenticed to Edward Ward in 1689, and took over the Brislington Factory from his master in 1697. Eventually he sold this factory to Thomas Dixon and purchased the Redcliffe Backs Pottery at Bristol about 1706.

During the reign of Queen Anne, he was probably the foremost English potter. Among his pupils were Joseph Flower, and Thomas and Hugh Taylor, and, not least, his son Richard Frank, who, although he was no artist, as a potter did a great deal to make the Bristol Potteries a commercial success.

PLATE XXVII

Irish Delft Sweetmeat Dishes, 9 inches × 6½ inches.

1. Almost certainly Dublin manufacture.

2. Probably Limerick.

1

2

The family of Franks were very prominent Quakers, and most of their work shows the same restrained and peaceful note as that of John Bowen, also of a celebrated family of Quakers. Thomas Frank was probably the most essentially English of all the decorators of English Delft, inasmuch as he sounded a distinct note analogous to Henry Alkin and Wolstenholme in English sporting pictures. The punch bowls and pair of vases, illustrated (Plates VII and X), will show what I mean.

Certain authors and collectors of English Delft claim that Frank executed work in polychrome, but personally I very much doubt this. To my mind, it would be entirely against the idea of a Quaker to indulge in the bright and glaring colours that have been attributed to this painter.

He based most of his best work on adapting the English style of sporting pictures to Ceramic Art.

JOHN NIGLETT

This decorator was apprenticed at Brislington in 1714, and remained there for some time, eventually owning his own pottery, and took apprentices till 1754, after which it is possible that he went to Liverpool, but nothing is definitely known of him after this date. There is no record of either his birth or death, and he remains more or less a mystery.

PLATE XXVIII

1. Brislington Cupid Plate.
2. Irish Shaped-edge Plate (Dublin).

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He was, however, responsible for a very new note in English Delft, i.e. in the introduction of a distinct polychrome. He took for his model K'ang Hsi famille verte and Ming porcelain, and burlesqued it with a Chinoiserie of his own, sometimes with the utmost delicacy, sometimes with an almost brutal breadth. He caricatured everything he copied. He elongated one figure, shortened another, gave some dignified Chinese sage an absurd topknot, or a couple of hairs from his chin. Fences, trees, and boats would be shown in impossible places; clouds were given a curious sense of movement. When you add to this that the most daring use of colour, strong reds, greens, blues, yellows, manganese, light purple, grey blue, sage green were among his palette colours, one appreciates his originality. Certainly Niglett and William Pottery were the most daring of English Delft decorators, and have, to my mind, never been equalled for either the brilliancy of their palette, or the originality of their designs. Although the latter was always original, Niglett so burlesqued the Chinese that he might be certainly termed an original.

Plates XIII, XIV and XV will show his work at its best.

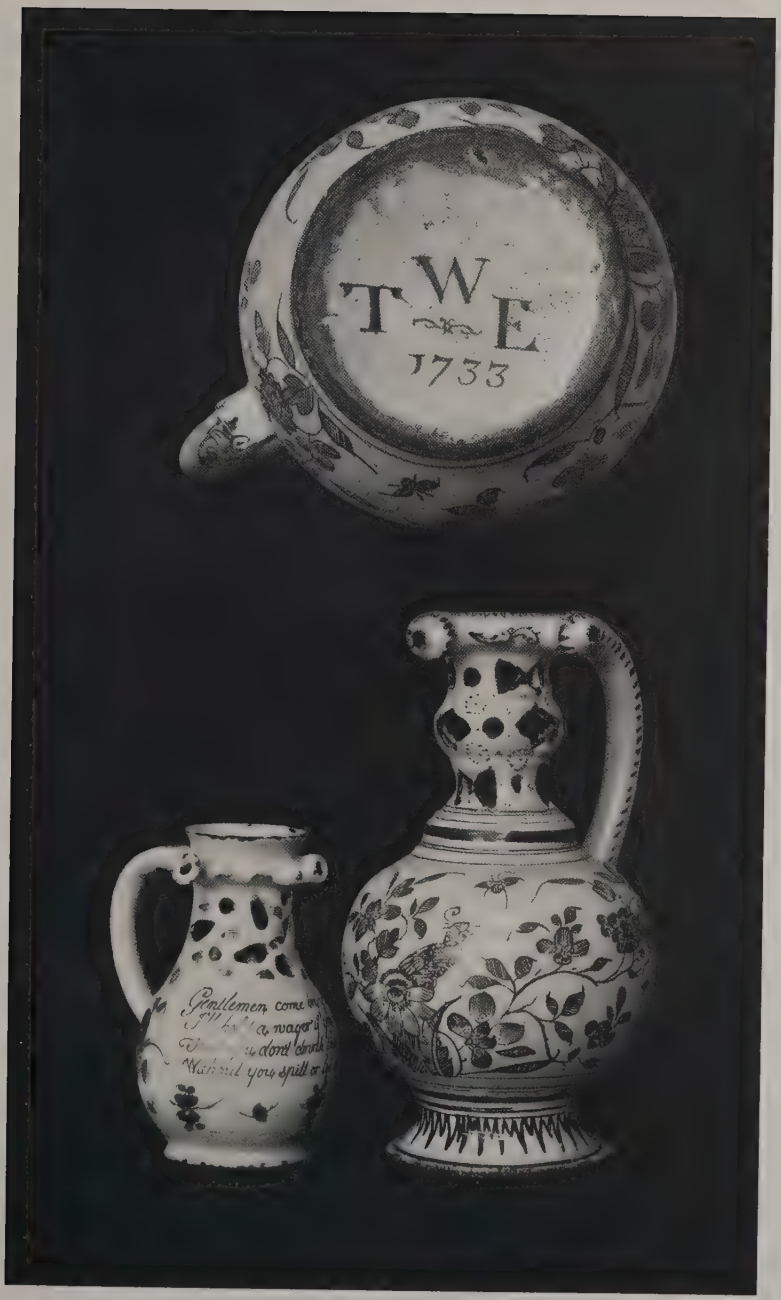
JOSEPH FLOWER

This decorator was apprenticed to Thomas Frank in 1736, and died in 1785. During the period 1740 to

PLATE XXIX

Large and small Puzzle Jugs; Liverpool (large), Bristol (small).

Two plates are in my possession bearing same decoration, date, and initials as the Liverpool example.


T W E
1733

1780 English Delft reached its highest pitch as regards decoration.

Flower was a man of varied accomplishments, being a most successful business man. He was a busy member of the civic body of Bristol, being Deputy-Governor of the poor there in 1766. He owned Redcliffe Backs Factory, painted scenery for the Bristol stage, and yet found time to be Bohemian in the society of Michael Edkins, amusing himself with song and music with him and other cronies.

Some of his work exhibits the most wonderful grasp of detail, for instance some of his dramatic punch bowls and dishes, and also his plates of the bombardment of Chagres. Other specimens of his show the most infinite delicacy, as instance, Plates XXIV and XXVI.

His work is among the few of the English Potters that is, so to speak, generally signed, as most of his pieces had a rebus or flower design on the back, and as he or his factory introduced and specialized in "Bianco sopra bianco," i.e. the tin oxide enamel on a pale blue or green ground, used as borders to plates, etc., or interiors of bowls, most of his pieces are easily recognizable.

His most celebrated pupil was his great friend Michael Edkins.

PLATE XXX

1. King of Prussia Plate.

Vide No. 493 (Collection, late W. Edkins), illustrated in Hodgkin's *Early English Pottery*

2. William and Mary Plate.

Note also Plate XXXI.

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MICHAEL EDKINS

This decorator, the Bohemian of English Delft, originally hailed from Birmingham. He came to Bristol looking for work, and being handsome, clever, and genial, made friends easily.

Among these was Thomas Patience, who was a potter at Bristol and also kept the Cross Keys Tavern in Temple Street. Patience introduced Edkins to Joseph Flower, who, having similar tastes, became very friendly, and eventually installed him as a pupil at his factory at Redcliffe Backs.

Edkins was very versatile. He was the possessor of a beautiful tenor voice, was a good actor and musician. He was also a painter of no mean talent, painting most of the scenery, etc., of the Bristol Theatre, and also a great deal of Bristol glass and enamel; also he painted arms on stage coaches. He appeared at Covent Garden Theatre. He decorated the side-pieces of the Altar at Redcliffe Church, Bristol, and when Delft began to die out, became an ornamental and decorative painter in Bristol.

Many of his best pieces had the "Bianco sopra bianco" borders, but, as I have said elsewhere, I do not agree that he painted some of the Polychrome plates attributed to him. These were far more likely the work of Niglett, who, for all we know, may have worked in several factories

PLATE XXXI

1. Anne Plate.
2. Anne Plate.
3. George Plate.

All above in collection of R. Hall-Warren, Esq., Bristol.

1 2 3

PLATE XXXI

beside Brislington, and it is known that Flower and Niglett were apprentices at Franks' Redcliffe Pottery, and Flower had Edkins as pupil later on (Plates XX and XXI).

JOHN BOWEN

This decorator was apprenticed under William Pottery at Limekiln Lane Pottery, Bristol, in 1734. He worked later on for Joseph Flower and other potters, but, with very rare exceptions, always decorated in a rather sombre blue. He worked out his landscapes, of which his work almost entirely consisted, in a manner quite suited to his medium. His stately ladies and gentlemen, placed among tall trees (as a rule done in a definite style of sponge work), his fantastic boatmen, and his quaint houses, are always characteristic. His drawing of ships and boats is always excellent. He came of an old Quaker family, and there is a distinct austerity in all his work, although at times one would say that he derived some of his inspiration from the French school of painting. Vide Plate XIX, No. 2, which, however, I have some doubt as to being his, although hitherto always described as being by him.

WILLIAM POTTERY

This decorator was apprenticed to Woodes Rogers at the Limekiln Lane Pottery in 1715. He was the son of

PLATE XXXII

1. Bristol Armorial Plate; $9\frac{3}{4}$ inches diameter.

2. Early Lambeth Plate; $8\frac{1}{2}$ inches diameter.

Note hardness of white in Lambeth compared to Bristol. Also clear definition of pattern in the Lambeth example.

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Laurence Pottery, of Yatton, Somerset, and described in the Bristol Roll of potters in 1724, as a "White Potter" (in connection with this, the groundwork of his pieces is generally whiter than other Bristol pottery).

In 1731, William Pottery was living in the Parish of St. Michael, Bristol, with his wife Ann. In 1733, he took his son John as a pupil, but in 1740 the latter died, and William Pottery died himself two years later.

This decorator again struck a new note in English Delft, and could be well described as the originator of Jazz or Futurist decoration.

All of his work that I have seen has the same amazing mixture of colour and weird style of drawing. In the examples shown (Plate XVII), this can be easily distinguished. The examples left of his work seem to be very few, as I have only seen less than a dozen specimens of his in the last thirty years.

RICHARD RILEY and THOMAS BADDY

The former of these two potters was apprenticed to Thomas Dickson on May 1, 1727, and Baddy served with Edward Ward between 1680 and 1700.

Little is known of either of these, but it appears, however, that both of them very often signed their work with their initials, i.e. an "R" or a "B." They worked

PLATE XXXIII

Plates showing:

1. Fishmongers' Company.
2. Leathersellers' Company.
3. Cordwainers' Company.

All above in collection of R. Hall-Warren, Esq., Bristol.

1 2 3

in an almost similar style of copying the Chinese, and, at first view, there is no difference in their work, but on a closer inspection, Baddy's work is generally clearer and more defined, whether owing to the potting or not cannot, of course, be definitely stated (Plate XLVIII).

They were both very fond apparently of working in octagonal and oblong shaped plates.

PLATE XXXIV

1. Wincanton Plate, pale puce.
2. Wincanton Sweetmeat Dish on shaped feet, pale puce ground.

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ON POTTERS' MARKS

IT is quite true that, as a general rule, English Delft is not marked in any particular way, but, none the less, a quite considerable amount of information can be derived from the few examples that are marked.

I have shown how, for instance, William Pottery has been identified by the piece in my collection marked P.6.

Niglett has a peculiarity of very often marking his pieces somewhere or another, sometimes inside, sometimes on the bottom, and again in the decoration in some place by a V in red brown. I have four examples in my collection, all definitely by him marked thus.

Thomas Frank, in some of his best work, puts in a definite letter "F" somewhere in the decoration. I have three examples of this.

It is a great pity that someone with the leisure to do it does not thoroughly study the work of the Liverpool Potters in a similar way that the late Mr. Poultney studied the Bristol Potteries. All collectors owe to the latter a great debt for the painstaking manner in which he delved

PLATE XXXV

1. Wincanton Mimosa Plate, brown-puce decoration.
2. Wincanton Puce-ground Plate.

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into the History of the Bristol Potters, elucidating thereby facts of the very highest value, and without which the work of identifying the work of many of the potters would have been impossible.

Every collector of English Delft should be in possession of his book. Many of the deductions and inferences that I made twenty or thirty years ago were confirmed by his book. In other cases I quite admit that the information I obtained from his work caused me to alter my views.

In Figure 7, *English Pottery*, by Rackham & Read, a plate is illustrated in colours in the collection of Brigadier-General Sir Gilbert Mellor, K.B.E., and described as being probably by Michael Edkins. How this error arose I cannot understand, as the work is, in my opinion, definitely and undoubtedly Niglett's. If you refer to Plate VIII, which shows an exactly similar plate in my own collection, alongside of a sugar bowl by Niglett, and a dish with parrot, etc., and also refer to the two bowls and beer mug (Plate XIII, No. 2, and Plate XV), one can at once see the same handling, the same colour, and the same objects in all. Take, first of all, the trees and yellow decoration, and the general colouring and drawing in centre of Plate "A." One sees it repeated in the sugar basin, and in the larger bowl. The flower border is the same colouring and drawing in Plate "A,"

PLATE XXXVI

1. Bristol Shoe.

Note.—Nos. 429 and 434 dated 1692 and 1707; illustrated in Hodgkin's *Early English Pottery.*

2. Wincanton Cup or Goblet; 5 inches high × 4½ inches.

Note.—The only example I have ever seen.

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and the dish, the rock against which the figure is seated, is the same in Plate "A," the dish and the sugar bowl. The figure (Plate "A") is the same colouring exactly as on both bowls in the woman and dancing Chinese boy (a characteristic of Niglett) in smaller bowl, and on the seated figure in the larger bowl (Plate XV).

CONTRASTS—I

I. Lambeth plate $\frac{H}{1714}$ G E (Plate XLIV, No. 1).

As will be seen in the illustration, this plate is of the Dutch-English style, i.e. the decoration is in Dutch style, with English lettering and date. The potting and glaze is typically Lambeth, what might be described as a hard white glaze with a greyish clay where chipped.

II. The Liverpool plate $\frac{W}{1733}$ T E is equally typical of a certain type of Liverpool Delft, i.e. the type that is at first sight difficult to tell from Bristol because of a certain blueness in the glaze. It is, however, a totally different blue to the Bristol, being of a much harder and coarser description. The clay is more a yellow pink than Lambeth, and the decoration (in this case a flower and leaf pattern),

PLATE XXXVII

1. Plate illustrating Lunardi's Balloon Ascent, 1784; 13 inches in diameter.

2. Woolsack Pattern Plate, Wincanton Factory, approx. 1740. See Fig. 108, Rackham and Reed, *English Pottery*.

3. Plate illustrating Lunardi's Balloon Ascent, 1784; $9\frac{1}{4}$ inches in diameter, as in Owen Pritchard Collection, Bangor, and on Bottle dated 1784 in Victoria and Albert Museum.

1 2 3

is more formal and in definite lines and dots very seldom seen in Bristol or Lambeth (Plate XLIV, No. 2).

III. Bristol plate $\frac{\text{A V}}{1753}$.

In this case the clay is more definitely pink than either of the preceding, and the decoration (again a flower and leaf pattern) is without the formality of the Liverpool example and the leaves are done in sponge work and the lines and dots in the flowers are not nearly as regular or as clearly defined as in the former. The glaze, although the same blue in tone, is infinitely softer and evener in potting (Plate XLV, No. 1).

CONTRASTS—II

I. Liverpool plate, yellow powdered ground, leaf panels in blue (Plate XLIII, No. 3).

II. Wincanton piece, powdered ground, leaf panels in blue (Plate XLIII, No. 2).

III. Bristol powder blue ground, leaf panels in blue (Plate XLIII, No. 1).

These plates show an interesting study in the characteristics of the respective potteries.

No. I is hard throughout, clearly defined, but the yellow groundwork badly carried up to the panels, leaving smudgy edges. The clay is yellow with a very high glaze.

PLATE XXXVIII

1. Curious Plate of Whale Spouting (Bristol).

2. Rare and perfect Card Plate, as at Bristol Museum (imperfect). At St. Osythe's Priory, Clacton, for nearly a century. Groundwork deep powder blue.

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No. II. Here the groundwork is infinitely better. The clay is a pinky grey glaze, good, but not as shiny as No. I or No. III. Groundwork very carefully finished, but leaf panels much more sketchy and rougher in design.

No. III. Here the groundwork is very good and even, panels very carefully done. Clay a browner grey than either of the others. Glaze very good.

In general degrees of softness of decoration, No. III first, then No. II, then No. I. In hardness of glaze and clearness of definition, No. I first, No. III second. The Wincanton example is broader and more elementary in type.

CONTRASTS—III

I. Chinese style flower plate, Liverpool (Plate XLVI, No. 1).

II. Chinese style flower plate, Bristol (Plate XLVI, No. 2).

III. Chinese style sweetmeat dish, Irish (Plate XLVI, No. 3).

In these examples again the Liverpool piece is harder and flatter, the Bristol softer, the main difference being that in the latter the decoration appears to be more under the glaze, the darker pattern in the Liverpool example

PLATE XXXIX

1. Wincanton Election Plate; $8\frac{1}{2}$ inches in diameter.

Vide Hodgin's *Early English Pottery*, No. 466, and Bristol Museum.

2. Bristol Pill Slab, Apothecaries' Arms.

Only Bristol example known. See Hodgkin's illustration of Lambeth Example, No. 416, and Mayer Museum, Liverpool, and S. Kensington Museum.

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being apparently without any glaze and appearing dull and dead in colour.

In the Irish example, the decoration seems to be still more under the glaze, and softer still, and the glaze is higher and generally a more perfect example of the potter's art. No. I is the whitest in groundwork, and No. III is a softer, bluer, and more highly finished piece altogether; No. II coming in between the two others.

As to clay, No. I is a grey yellow; No. II a pink yellow showing through the glaze in places; No. III a smoother and clearer yellow than No. I or No. II.

No. I has the Liverpool potter's mark 6 or 9, whichever way it is taken.

It will be noticed that the lines in the Liverpool example are clearer and more regularly defined than the Bristol piece, whereas the Irish one is done throughout in brush or sponge work.

CONTRASTS—IV

I. Liverpool bowl. "Success to British Arms in America" (Plate XL). Decoration hard and clear. Appearance of China more than Delft.

II. Bristol bowl. "One bowl more and then" (Plate XXVI). Soft and delicate work with very finely glazed appearance; colours good throughout, and soft.

PLATE XL

Rare Liverpool Bowl.

Only one or two other examples are known.

Success to
British Arms
in America

III. Wincanton. Mimosa decoration on pale puce ground (Plate XXXV, No. 1). Ground work hard, potting poor and rough. Obviously early or inexperienced work. Panels, however, are well finished.

By the courtesy of Dr. Glaisher, Mrs. Swann, and Mr. Hall-Warren, I am enabled to illustrate a very curious series of plates (Plates XLI and XLII).

Plate XLI, Nos. 1 and 2.—This piece has already been illustrated in Haydon's *Chats on English Earthenware*, is the famous Voyage to the Moon dish, 13 in.

Plate XLI, No. 3, shows a 13-in. dish in possession of Mr. Hall-Warren, having the same ship identically, but introducing a dog with hare in its mouth.

Plate XLI, No. 4, also Mr. Hall-Warren's, and also 13 in., shows same dog with stag.

Plate XLII, No. 3, also Mr. Hall-Warren's, shows same stag with an Archer. This is 9 in. diameter.

Plate XLII, No. 1, illustrated in Pountney's *Old Bristol Potteries*, and in Hugh Owen's *Two Centuries of Ceramic Art in Bristol*, is one of two owned by Mrs. Swann and her sister Miss Fussell, who are lineal descendants of Joseph Flower, the decorator of the whole series.

Nos. 1, 2, 3 and 4 of Plate XLI bear the figure

PLATE XLI

1. Plate in Collection of Dr. Glaisher: "Voyage to the Moon."
   Note ship. Illustrated in Haydon's *English Earthenware*. 13 inches diameter.

2. Back of No. 1.
   Note figure 10, and initials of Joseph Flower.

3. Plate in Collection of R. Hall-Warren, Esq., Bristol.
   Note ship and dog with hare. 13 inches diameter.

4. Plate in Collection of R. Hall-Warren, Esq.
   Note dog and hare with stags. 13 inches diameter.

1
2
3
4
I+F
1740
10

10 on back; and No. 1, Plate XLI, bears the initials of Flower on back; and No. 1, Plate XLII, those of Flower and his wife (Plate XLI, No. 2; Plate XLII, No. 2).

It is a very curious thing that, according to dates, Joseph Flower was apprenticed to Thomas Frank in 1736, and was then only about fourteen years old, yet it will be noticed that Plate XLII, No. 3, bears the date 1738; Plate XLI, No. 1, 1740, the famous Siege of Chagres dish—this would suggest that this artist was amazingly precocious.

Some other interesting pieces by John Niglett are in my own collection.

Sugar bowl (Plate VIII, No. 2) and large dish (Plate VIII, No. 3). Both these show the same parrot, the same rock, and the type and colour in flowers.

Beer mug (Plate XIII, No. 2) and large dish (Plate XI, No. 1). Both these, although the first is in polychrome, and the other in blue, show the same border decoration and the same Pagoda Rock and flying parrot.

It is by the careful study of pieces like these that the collector may identify many pieces hitherto unable to be definitely assigned to any one artist, and thereby add greatly to the general knowledge of those about to collect or generally study the subject.

One, signed, dated, or definitely known to be the

PLATE XLII

1. Plate in Collection of Mrs. Swan and Miss Fussell, lineal descendants of Joseph Flower.
Note archer again.

2. Back of No. 1 above, showing flowers rebus (see Plate XXV) and initials of Joseph and Sarah Flower.

3. Plate in Collection of R. Hall-Warren, Esq., Bristol, showing same stag as Fig. IV, Plate XLI. Note archer.

1 2 3

work of a certain artist, such as, for instance, the plate illustrated in the possession of Mrs. Swann, which is known to have been handed down to her by Joseph Flower himself, may identify a whole series of other pieces (hitherto unknown) as being the work of that particular artist. This is one of the main reasons I have attempted this little book, in the belief that it may be of real help to collectors and others interested, such as curators of Museums, etc., to identify some, at any rate, of their pieces.

There is undoubtedly a most interesting field of study, for instance, in the numbering on the backs of many pieces. For some time it was considered that only the Liverpool potters marked their work with a number, but, as I have shown, Joseph Flower certainly used the number 10 at Bristol, and there may be many other instances which would help to identify both potters and their work.

I have been at work on this for some time past, but am not yet sufficiently advanced to be able to give any definite tabulation. I believe that Mr. Louis Gautier has been independently working on the same lines, and claims to have identified many potters' work by these numerals.

I do not myself feel justified yet in giving the results of my investigations to the public, as to possibly mislead them by any observation not thoroughly proved, would

PLATE XLIII (*Contrasts*)

1. Bristol.

Powder blue ground, by Joseph Flower.

2. Wincanton.

Powder puce ground.

3. Liverpool.

Powder yellow ground.

1 2 3

be worse than useless. I would, however, suggest that if collectors would communicate the result of their own investigations to one another, we might advance much more rapidly in knowledge.

PLATE XLIV (*Contrasts*)

1. Lambeth Plate, dated.
2. Liverpool Plate, dated.

1 2

PLATE XLIV

UNKNOWN FACTORY

I THINK that there most certainly was a Delft Factory somewhere on the East Coast, either Yarmouth, Harwich, or Lowestoft, vide the plate in the British Museum inscribed Edward & Elizabeth Fuller, Norwich 1740, with fish. Two plates, also in the same Museum, inscribed Benjamin & Mary Quinton 1752. Ditto dish, William & Susanna Plumer, Yarmouth 1756. Also dish, John & Dorothy Woolstone, Harwich 1757, in the collection of J. E. Hodgkin.

And plates in my own collection, Martin & Elizabeth Hopkins, Wivenhoe 1748, with the three fish as shown (Plate XLV, No. 2), also leaf panel plate with S.S. 1734 in centre (Plate XLV, No. 3).

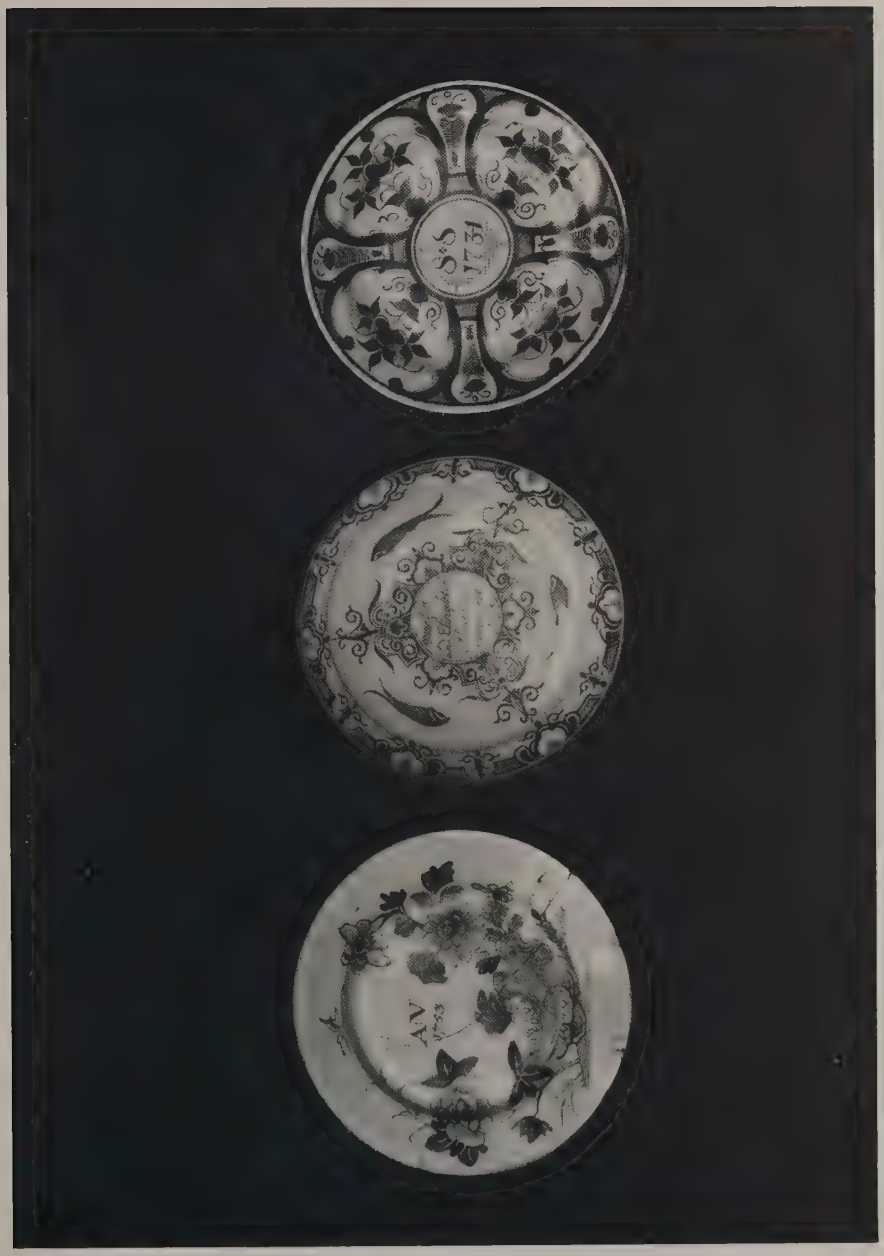
All these examples are certainly not either Lambeth, Liverpool, or Bristol, but are equally almost certainly of English manufacture, although probably by a Dutch potter. They have no flange or stand for the plate, are made of a yellowish clay, highly glazed, and glaze contains more tin, and are finished in some cases with a red brown rim.

PLATE XLV (*Contrasts*)

1. Bristol dated Plate.

2. Dated Plate.
Unknown Factory (probably Yarmouth).

3. Dated Plate.
Unknown Factory (probably Yarmouth).



1 2 3

UNKNOWN FACTORY

Another plate I have, with the exception of the red rim, shows the same characteristics.

In all, the white of the glaze is whiter, and the blue more like the Dutch blue than English, with more tin in glaze.

N.B.—The Ovens, Yarmouth. Potter, W. Absolon.

There was a pottery at Yarmouth under this denomination.

FAMOUS EXAMPLES OF ENGLISH DELFT IN MUSEUMS. LAMBETH

Date.

1640. Wine jar, inscribed W. Yorke 1640. British Museum.

1642. Large dish, decorated ships, windmill and pagoda, inscribed $\frac{\text{M}}{\text{R A.}}$ and "The Clarkes" on scroll below. 1642.

1645. Barrel shaped mug, one handle decorated ships and landscape, inscribed John Williamson 1645. Mayer collection, Liverpool.

1647. Sack bottle. Arms and name William Allen 1647. British Museum, Franks collection.

PLATE XLVI

1. Liverpool.
2. Bristol.
3. Irish.

1
2
3

UNKNOWN FACTORY

Date.

1648. Candlestick, Arms Fishmongers Co. W W E South 1648.

Kensington collection.

1650. Chalice shaped cup, decorated blue and yellow, with eagle and child, inscribed William Lambeth 1650. British Museum, Willett collection.

1651. Two handled posset pot, decorated crown and foliage and K.G. 1651, date also inside cover. J. E. Hodgkin collection.

1655. Large dish, moulded in relief, Arms of Pewterers Co., inscribed $\overset{S}{16\ 55}$. British Museum.

1659. Beer mug, Arms Carpenters Co., $\overset{S}{H\ P}$ 1659. Collection late W. Edkins.

1660. Posset pot, one handle. Arms Leathersellers Co., inscribed ^{D} Bee Merry and wise 1660. British Museum.

FAMOUS EXAMPLES OF BRISTOL DELFT

1692. Pair of shoes, dated and A.H. Collection of J. E. Hodgkin.

1707. Two handled posset pot by Edward Ward. E.W. 1707.

PLATE XLVII (*Contrasts*)

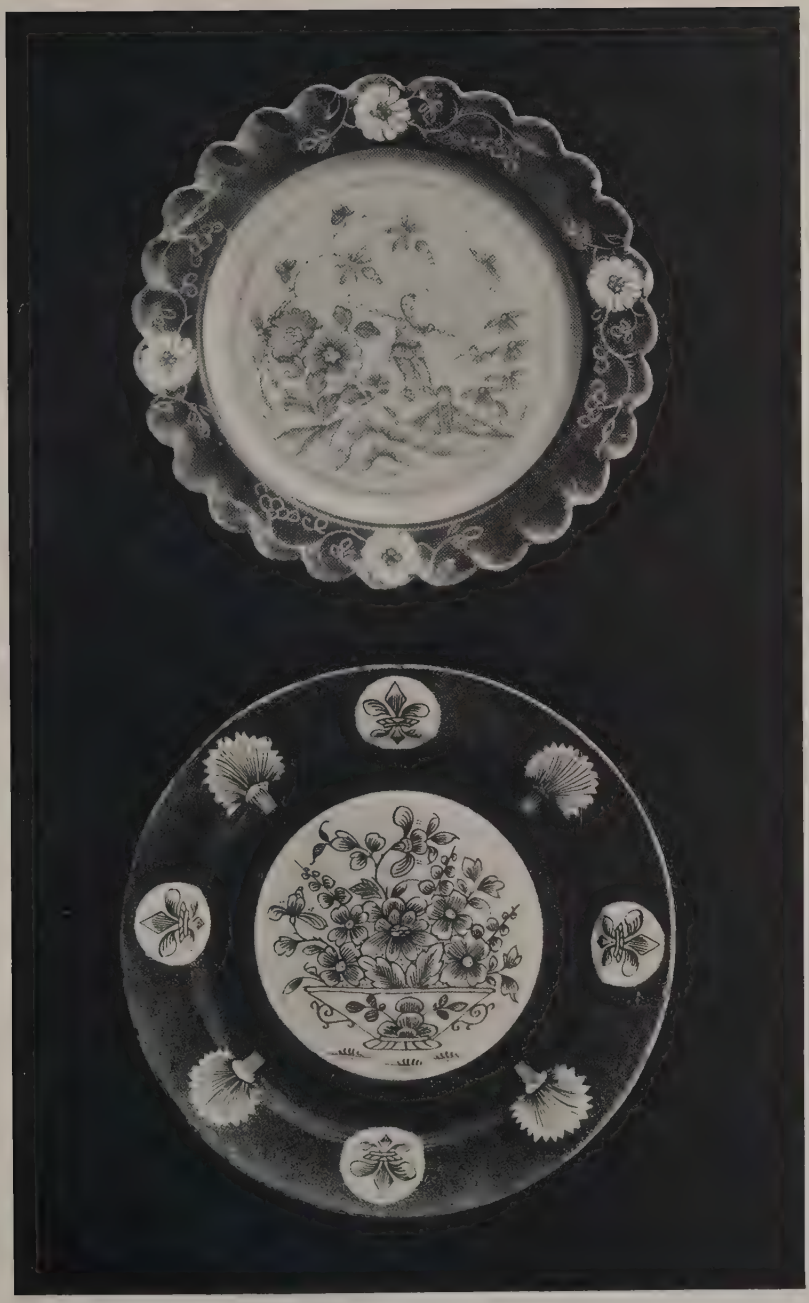
1. Chinese Style Bristol Dish.

Powder blue border with scratched border showing white through blue, by Joseph Flower.

2. Wincanton Dish.

Deep puce ground, panels and centre of red-brown.

Note cruder work but more even groundwork, this factory being accustomed to work in colours.



1

2

UNKNOWN FACTORY

Date.

1731. Dated punch bowl, with verse to tinners and John Uddy. South Kensington.

1765. Fine tankard with lid. Queen Anne crown on same. Landscape and ruins, dated. British Museum.

1702. Candle pot, inscribed $\frac{S}{I\ B}$ and dated; in Liverpool Museum as a Liverpool Delft piece.

The punch bowl by Frank, presented to Bristol Museum by Mr. and Mrs. Hall-Warren.

A very representative collection of the above can be seen at the Bristol Museum, whose curator, Mr. Charbonnier, was for so long an ardent collector of this ware.

Of Liverpool Delft a very good variety can be seen at the Mayer Museum, Liverpool. Fine specimens of both are also to be seen in the National collection at British Museum and South Kensington.

PLATE XLVIII (*Contrasts*)

1. Liverpool Octagonal Dish in Chinese Style.

Note hardness of glaze and clear definition of pattern as against the other example.

2. Bristol Octagonal Dish, by Baddy.

2

1

THE POTTERIES

ST. ANNE'S, BRISLINGTON. *Established about 1652*

Proprietors

1652. Robert Collins.
1671. Matthew Wilcox.
1673. Edward Ward (senior).
1697. Thomas Frank.
1706. Thomas and Sarah Dixon.
1734. Thomas and Hugh Taylor and Richard Riley.
1739. Timothy Roads.
1770. Richard Frank.
1777. Pottery closed.

Apprentices		Artists
1675.	Henry Bye.	Edward Ward (senior).
1682.	Edward Ward (junior).	Thomas Frank.
		Thomas Taylor.
1707.	George James.	Hugh Taylor.
1714.	James Niglett.	John Niglett.
	James Gayner.	Richard Riley.
	Robert Evans.	
1716.	Richard Riley.	

TEMPLE POTTERY, BRISTOL. *Established 1683*

PROPRIETORS

1683. Edward Ward (senior).
1709. Edward Ward (junior).
1712. James Ward.
1732. Thomas and Frances Ward.
1738. Frances Ward.
1746. Thomas Cautte.
1756. William Taylor.
1777. Richard Frank.
1785. Joseph Ring (senior).

Pottery is still carried on at Fishponds, Bristol.

APPRENTICES	ARTISTS
1686. John Ward.	Edward Ward (senior).
1689. Thomas Frank.	Edward Ward (junior).
1694. James Ward.	John Ward.
1711. John Weaver.	James Ward.
1716. Paul Townshend.	John Niglett.
1717. Thomas Ward.	Thomas Cautte.
1748. John Quarman.	William Taylor.
1750. John Brittain.	Thomas Lindslee.

Bristol.

Bristol potteries date from Edward I, 1284. This is the earliest record of English pottery.

REDCLIFFE POTTERY, BRISTOL (*known as* FRANKS').

Established 1703

PROPRIETORS

1703. Thomas Frank.
1733. Thomas and Richard Frank.
1757. Richard Frank.
1770. Closed.

APPRENTICES		ARTISTS
1708.	Thomas Taylor.	Thomas Taylor.
1714.	Joseph Taylor.	Hugh Taylor.
1720.	Hugh Taylor.	Joseph Flower.
1726.	Richard Frank.	Thomas Frank.
1733.	Richard Taylor.	John Niglett.
1733.	Thomas Taylor.	
1736.	Joseph Flower.	
1741.	William Chatterton.	

FLOWER'S POTTERY, REDCLIFFE BACKS, BRISTOL. *Established 1743. Closed 1785*

PROPRIETOR

Joseph Flower.

APPRENTICES

None known. (Edkins was a pupil but not apprenticed.)

ARTISTS

Joseph Flower.
John Brittain.
John Niglett.
Thomas Lindslee.
Thomas Rowland.
John Bowen.
Michael Edkins.

LIME KILN LANE, BRISTOL. *Established 1706 Closed 1746*

PROPRIETORS

1706. Woods Rogers and Henry Hobbs.
1724. John Weaver and William Pottery.
1734. Charles Christopher.
1741. James Gaynard.
1745. Thomas Cautte.

APPRENTICES		ARTISTS
1707.	William Pottery.	John Weaver.
1710.	Jonathan Hibbs.	John Niglett.
1724.	Josiah Bundy.	William Pottery.
1730.	John Grace.	Thomas Cautte.
1733.	John Pottery.	Thomas Lindslee.
1734.	John Bowen.	Josiah Bundy.
		John Bowen.

TAYLOR'S POTTERY, REDCLIFFE, BRISTOL.

Established 1739. Closed 1765

PROPRIETORS

Thomas Taylor.
Hugh Taylor.
Richard Riley.

APPRENTICES		ARTISTS
1739.	Thomas Rowland.	Thomas Taylor.
1741.	Joseph Linford.	Sally Taylor.
1745.	Benjamin Quarman.	Richard Riley.
		Thomas Rowland.

MORTLAKE

1740. William Sanders.
1759. Benjamin Kishere.

LIVERPOOL

1674 earliest record.
George Drinkwater. Pothouse Lane.
William Reid. 1753. Castle Street.
John Sadler. 1752. Harrington Street.
Zachariah Barnes, born 1743. (Flowers, Landscapes and Ships.) Old Haymarket.

LIVERPOOL—*continued*

John Pennington, 1760 (offered £1,000 for his blue).
Also Seth & James. Shaw's Brow.
John Robinson. Decorator.
Shaw. 1710. Drug Pots.

IRISH POTTERIES

Belfast. 1688 mentioned by Dr. Sacheverell. (Smith's Pottery.)

Another Co. Down, near Belfast: petitioned Irish House of Commons 1793.

Greg Stephenson & Ashmore, Ballymacarrett, near Belfast. 1792 advertised Gallipots, cream coloured ware and painted Delft.

Dublin. John Chambers, Crisp & Co., Delamain.

Wilkinson, Edward Akers, James Shelly. World's End Lane. 1771.

Limerick. 1762. John Strick & C. Bridson. 1769.

Rostrevor. 1750. (Coats of Arms a speciality.)

Wexford. 1750. Quaker, by name Chamberlayne. Also John Williamson, 1780 approx.

BOOKS

Early English Pottery. By I. E. Hodgkin and E. Hodgkin. 1891.

Old Bristol Potteries. By W. J. Pountney. 1920.

A.B.C. of Old English Pottery. By J. F. Blacker.

Old English Pottery. By Rackham & Reed. 1924.

Owen Pritchard Collection of Pottery, etc. By Bernard Rackham. 1916.

Blue Dash Chargers and Early English Tin Enamel. By Reginald A. Downman.

Two Centuries of Ceramic Art in Bristol. By H. Owen.

English Earthenware. By A. H. Church.

Chats on Earthenware. By Arthur Hayden.

I HAVE been asked to mention the names of certain Antique Dealers, who have a knowledge of English Delft, and who can be relied upon to supply genuine specimens.

The following is a brief list of those I know best, and with whom I have dealt for many years:—

Stonor & Evans, King Street, St. James's, London.

Mons. Louis Gautier, 39 Glebe Place, Chelsea, London.

Messrs. Manheim, 15 Fordwych Road, Hampstead, N.W.

Messrs. W. Elson, Church Steps, Bristol.

Messrs. Hyams, Brompton Road, S.W.3.

Messrs. Overmass, Martin's Lane, Exeter.

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A
HERBERT
JENKINS'
BOOK